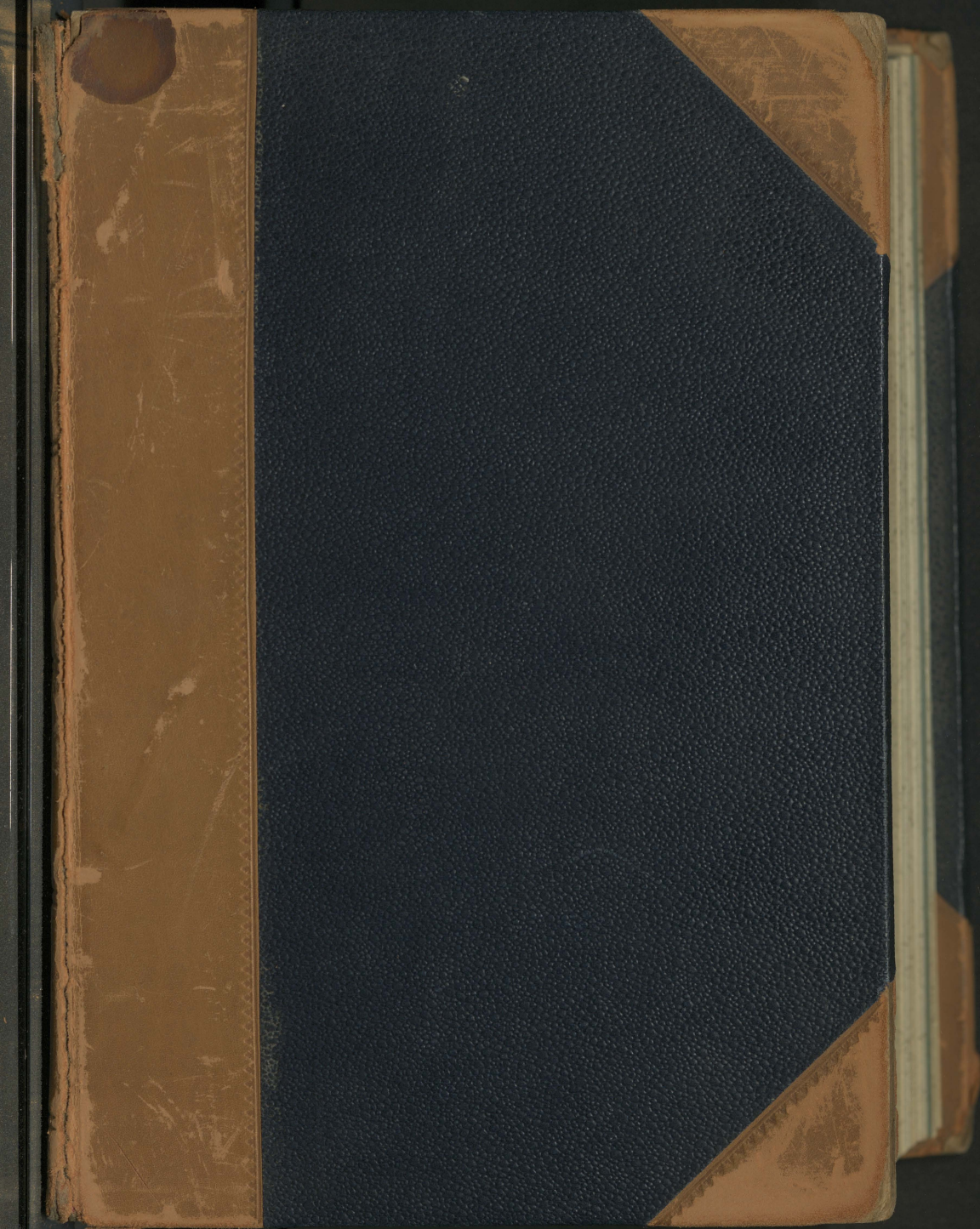
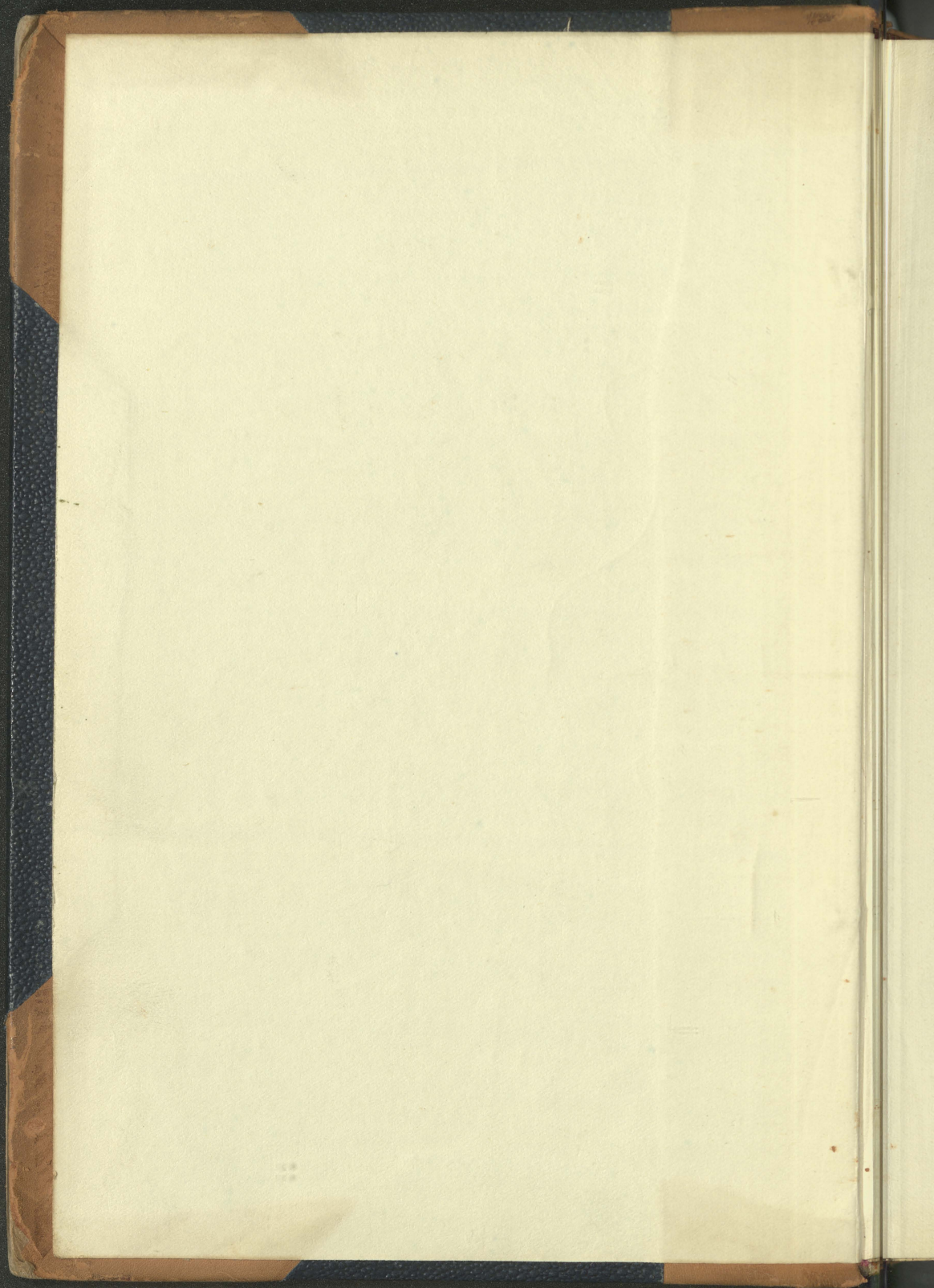
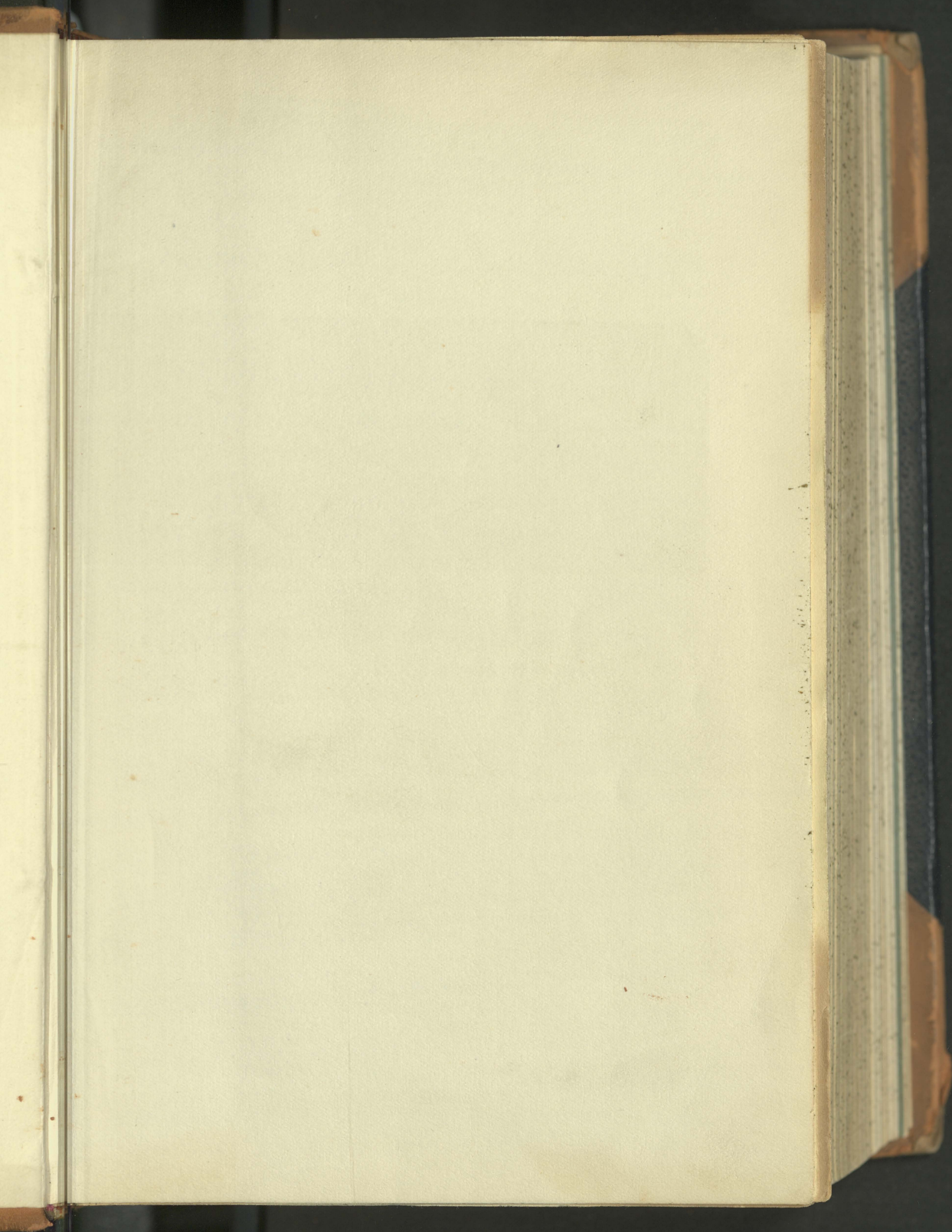








CANCELLED, SEE PAGE 22

1911.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION
(1.) *September, 1911.*

NOTICE is hereby given that the
work of the Royal Academy of Music
is now transferred to its New Building,
YORK GATE, MARYLEBONE ROAD.

Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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HER MAJESTY THE QUEEN.

QUEEN ALEXANDRA

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F. W. RENAULT.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiatehip of the Royal Academy of Music.

This Examination is held twice a year, and is open to

MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS AND TEACHERS,

whether educated at the Academy or not.

The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

Candidates desiring to be examined during the first period (September) must enter their names upon a form to be obtained from the Secretary, and remit the same to the Secretary, together with the entry fee of five guineas, **not later than 30th June.** A Candidate having entered for this period will have the option of transferring his or her examination to the Christmas period on giving notice to the Secretary not later than the 31st July, without payment of any further fee.

Candidates desiring to be examined during the Second period (Christmas vacation) must enter their names and pay a fee of one guinea **not later than the 31st October**, and a further fee of four guineas **not later than the 30th November.** In the event of a Candidate failing, from any cause, to pay this latter fee in due time the preliminary fee of one guinea will be forfeited.

Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be transferred to the following examination. In

all other cases of re-entry the full fee must be paid. Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

Candidates for examination at the Christmas period may, *when completing their entry* (not before), indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them, both as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

All Candidates (except in Subjects I., VI., VIa., and performers in Subject II., and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., A.R.C.M., F.R.C.O., and A.R.C.O.) will be required to work a paper on the Rudiments of Music, Musical Ornaments, and on Harmony, as far as the chord of the dominant seventh, with inversions. Candidates in Class C, Subject II., are required to work questions on Elements of Music and Musical Ornaments. Candidates in Subjects II., III. (with certain exceptions) and IV. are required to work an additional paper, particulars of which are given on pages 8, 13, and 15. Candidates claiming exemption from the paper on Rudiments of Music must send proofs in support of such claim, with their application. This exemption does not apply to the special papers in Subjects II., III., and IV.

The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. If two papers have to be worked they need not both be done on the same day. The Academy will be closed on 25th and 26th December, and possibly other days.

The result of the practical and paper work portions of the examination is posted to Candidates within four days of the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

Candidates who succeed in the practical branch are not required to again undertake that portion of the Examination. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only on payment of a fee of one guinea for each paper.

Those who succeed in the Rudiments paper, but fail in the practical branch, will, if attending at *either* of the next two periods (not both), be exempt from again working the said paper. The same applies to the paper on Form and Teaching for pianoforte candidates (Class A and Class B). The full fee, however, will be payable, and Candidates claiming such exemption must make their claim on the entry form.

In Subjects III., IV., and V., no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular edition of the work chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 22.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher or any combination of these.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in December and March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who have satisfied the Examiners in any class, of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

Rudiments of Music, Musical Ornaments and Harmony. Nos. 1 to 16 (sixteen Papers in all).

Form and Teaching (set for Pianoforte Teachers), A to L (twelve Papers in all).

Elements of Music and Musical Ornaments (set for Vocalists—Performers), V², and V³ (1909), V⁴ (1910), V⁵ (1910).

Form, Practical Teaching, Mechanism and Stops (set for Organists), Organ E (1907) and Organ H (1910).

Tests in Vocal Score Reading, Playing from Figured Bass, &c. (set for Organists), "Organ 1" (1907), "Organ 3" (1909), and "Organ 4" (1910).

Counterpoint, Harmony, etc., the Paper set in 1904 for Subject I.

Rudiments Papers set in 1905 and 1906 (seven in all), can be supplied, price 2s. the set. Form and Teaching Papers, O to Z, set 1905-6-7 (twelve in all), can be supplied, price 3s. the set.

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.) are not published.

Papers supplied to order cannot be exchanged.

The Examination is in the following Subjects:—

SUBJECT I.*—Harmony, Counterpoint, and Composition.

Examiners in 1911.—W. H. BELL, A.R.A.M.; F. CORDER, F.R.A.M.; Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class A, COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter for a second time without submitting a second Composition, but must again pay the full fee.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *viva voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class B, TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class A. The *viva voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the first movement of Beethoven's "Eroica" Symphony from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

* Entries in this subject will be accepted only for the Christmas period.

SUBJECT I.—HARMONY, COUNTERPOINT AND COMPOSITION—*Continued.*

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	25
Figured Bass or Exercises	25
Modulation or Ear Tests	25
General Questions	25
Total	200

150 marks required to pass.

SUBJECT II.—Singing.

Examiners in 1911.—RICHARD CUMMINGS, F.R.A.M.; A RANDEGGER, Hon. R.A.M.; ARTHUR THOMPSON, F.R.A.M., and HENRY BEAUCHAMP.

In this subject Candidates have the option of entering for the highest grade of diploma, Class A (Performer *and* Teacher), in which case they pay a double entry fee and have distinct examinations as Performer and as Teacher; or

They may enter separately as Teacher, Class B, or as Performer, Class C.

Books recommended for reference and study will be found noted on page 22.

Class B, TEACHER.

It will be expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to practically demonstrate the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

SUBJECT II.—SINGING—*Continued.*

To sing : a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Class C (Performer) on pages 9 and 10.

To sing a piece at first sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Two hours will be allowed for working this paper.

Candidates in Class B will *not* be required to provide their own accompanists. One of the Examiners will act in that capacity.

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	24
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice	16
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	16
6. Pronunciation and Diction	16
7. Teaching of Recitatives	16
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	16
10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
Marks required to pass, 150.	Total 200

SUBJECT II.—SINGING—*Continued.*

Class C, PERFORMER.

Candidates in Class C will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces contained in their respective lists and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The Pieces marked * must be sung from memory.

To sing a piece at first sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

- *RECITATIVE { "I am alone at last" } *Gounod.*
 AND CAVATINA { "Far greater in his lowly state" }
 (in D) (From "*La Reine de Saba*") (*New English Edition*) (Metzler)
 SONG, "Er der herrlichste" *Schumann.*
 ("He the best of all") (E flat) (Augener)
 RECITATIVE AND AIR, "I will extol Thee, O Lord" *Costa.*
 (Novello's Six Sacred Songs for Soprano, Set 1)
 SONG, "The Sands of Dee" (E flat) (Weekes) *F. Clay.*
 *SONG, "I cannot tell what you say" (in A) (Joseph Williams) *A. C. Mackenzie.*

LIGHT SOPRANO.

- *ROMANCE AND SONG, "My Aunt, poor soul" (from *Der Freischütz*) (Novello) *Weber.*
 SONG, "Vedrai Carino" ("Come, let me prove thee")... .. *Mozart.*
 (Novello's Songs in *Don Giovanni*, Book 2)
 SONG, "Ode to the Skylark" (in G) (Boosey) *C. V. Stanford.*
 SONG, "Pur dicesti" ("Thou hast whispered") *A. Lotti.*
 (No. 1 of the *Classical Vocalist*) (Edwin Ashdown)
 *CHANSON (Page's Song) (*Romeo and Juliette*) No. 3 in F (Chappell)... .. *Gounod.*
 Either the original French words or the Italian version may be used.

MEZZO-SOPRANO.

- *RECITATIVE AND AIR DE LIA, "L'Enfant Prodigue" *Debussy.*
 (Edition for Mezzo-Soprano) (Schott)
 CANZONET, "She never told her love" (in A flat) *Haydn.*
 (Novello's New Edition)
 *ARIETTE, "Dans un bois" ("Lento il piè") ("Dark and grim") *Mozart.*
 (In A flat or in F.) (Edwin Ashdown's "Classical Vocalist, No 10.")
 May be sung in the original French text, in the Italian, or in the English version.
 RONDÒ { RECIT.: "T's I" }
 GAVOTTE { AIR: "Here am I" (in E flat) (Mignon) (Schott) } *A. Thomas.*
 CANZONE, "La Passeggiata" ("Roaming") (Leonard) *Rossini.*

SUBJECT II.—SINGING—Continued.

CONTRALTO.

- RECITATIVE } "See now the bridegroom"
 AND AIR } "Prepare thyself, Zion" } *J. S. Bach.*
 (Christmas Oratorio) (Novello)
 *SONG, "The Lover's Pledge" ("Heimliche Aufforderung")... .. *R. Strauss.*
 (In G flat) (Universal Edition, No. 1101) (Breitkopf & Härtel)
 SONG, "The Asra" (in D minor) *Rubinstein.*
 (The "Elkin" Edition)
 "Morning Prayer" (*Eli*) *Costa.*
 (No. 6 of Six Sacred Songs for Contralto, Set II.) (Novello)
 *ARIA, "Furibondo spira il vento" ("Hark, the tempest wildly raging") *Handel.*
 (Standard Songs, No. 21) (Ascherberg, Hopwood & Crew)

MALE ALTO.

A Special List for this voice will be furnished to Candidates upon application.

TENOR.

- *RECITATIVE } "How frail and weak"
 AND AIR } "Lend me your aid" (in C) } *Gounod.*
 (From "*La Reine de Saba*") (Metzler's *New English Edition*)
 "Siegmund's Love Song" (*Walküre*) *Wagner.*
 (Novello's *New English Edition*)
 *SONG, "The Question" ("Der Neugierige") *Schubert.*
 (No. VI. of *Die Schöne Müllerin*) (Novello)
 ARIA, "Il mio tesoro" ("Fly then to my beloved") *Mozart.*
 (Novello's Songs in "*Don Giovanni*," Book 3)
 SONG, "O Mistress mine" *Roger Quilter.*
 (No. 2 of "Three Shakespeare Songs"—Edition No. 2 for high voice) (Boosey)

BARITONE.

- *RECITATIVE } "The good we wish for"
 AND AIR } "Thy glorious deeds" } *Handel.*
 (Novello's 12 Songs for Baritone or Bass, from Handel's Oratorios)
 SERENADE, "You would have me think you're sleeping" *Gounod.*
 (Operatic Album—Book 14) (Ricordi)
 SONG, "Dwell in joy" ("Sois heureuse") (Joseph Williams) *A. Goring Thomas.*
 SONG, "O Swallow, Swallow" (in B flat) *Sullivan.*
 (The John Church Company)
 *SONG, "To Anthea" (in E flat) (Cramer) *Hatton.*

BASS.

- *RECITATIVE AND AIR, "She alone charmeth my sadness" *Gounod.*
 (From "*La Reine de Saba*") (Metzler's *New English Edition*) (in E)
 SONG, "The intrepid lover" *Purcell.*
 (Arranged by J. A. Fuller Maitland) (Boosey)
 SONG, "Quaff with me the purple wine" (Boosey) *Shield.*
 SONG, "Five and Twenty Sailormen" (in G minor) *S. Coleridge-Taylor*
 (The John Church Company)
 *"The Song of Hybrias the Cretan" (in G or in F) (Edwin Ashdown) *J. W. Elliott.*

SUBJECT II.—SINGING—*Continued.*

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Quality	16
2. Volume	16
3. Control of Breathing	16
4. Production (including Precision and Neatness in the Attack and Finish of Sound)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including Scales, Arpeggios, Shakes, and Intervals)	16
7. Blending of the Registers	12
8. Phrasing, Expression, and Variety of Tone	20
9. Pronunciation and Diction	16
10. Recitative	12
11. Facial Expression and Posture... ..	8
12. Conception of the General Character of the Pieces... ..	20
13. Reading at Sight... ..	16
Total	200

Marks required to pass, 150.

SUBJECT III.—Playing on the Pianoforte.

*The Boards will be constituted from the following:—*CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; SYDNEY BLAKISTON; H. R. EYERS, F.R.A.M.; EVELYN HOWARD-JONES; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; FREDERICK MOORE, A.R.A.M.; CLAUDE POLLARD, A.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE, A.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

This Examination is intended primarily for teachers, and the general requirements are framed accordingly. The Examiners, however, have authority as heretofore to classify successful candidates in either Class A, B, or C according to the qualities displayed by them respectively. Nevertheless, it is permitted to any candidate on entering to request to be examined solely as a performer,—Class C.

Class A, PERFORMER AND TEACHER.

Candidates to pass in Class A must fulfil all the requirements for Class B, and must exhibit a higher standard of excellence in performance. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory. The three test pieces selected must be from amongst those marked *, and one of them, at least, must be played from memory.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

A Candidate in Class A, who fails in playing from memory, will thereby be disqualified from passing in that Class, but may, if the other tests be satisfactorily dealt with, be passed in Class B (Teacher).

Class B, TEACHER.

Candidates desiring to pass in Class B will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred), of their own selection from each of the three lists on pages 14 and 15 (three pieces in all).

To play at first sight the whole or portions of a piece selected by the Examiners.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(A.) Major, and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart all in similar and contrary motion.

Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

(B.) Major and harmonic minor scales in double thirds in similar motion only.

(C.) Chromatic scales in double minor thirds in similar motion only.

(D.) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart.

(E.) Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(F.) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position, of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The *staccato* touch to comprise

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

both *finger and wrist staccato* (except scales in double thirds and double octaves, which will be required with *wrist staccato* only). The scales and arpeggios to be played by each hand separately or with both hands together, descending and ascending, and to begin on the highest or lowest note at the discretion of the Examiners.

All good methods of fingering in the Scales and Arpeggios will be accepted.

The judicious use of the pedals will be taken into account.

Candidates will also be required to answer questions on Touch,—the action and position, etc., of the arm, hand and fingers in playing; also on the fingering of passages selected by the Examiners. Candidates are given an opportunity of studying the paper of Tests in Fingering half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions, and on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students.

To work the paper on Rudiments of Music, &c., specified on page 4.

In order to pass, a Candidate must obtain 75 per cent. of the total number of marks in the practical branch.

Candidates who are blind will be required to fulfil all the conditions set forth above, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

Class C, PERFORMER.

Candidates entering as PERFORMERS (Class C) will be required to fulfil the whole of the requirements for Class B, excepting that they will be exempt from working the paper on Form and Teaching. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them at least must be played from memory. A higher standard of excellence in performance is required than in the case of teachers. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

Candidates who have already passed as TEACHERS (Class B) may re-enter for Class C at a subsequent examination. All the practical requirements under Class A must be fulfilled, but all further paper work will be excused.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth above, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 22.

LIST A.

PRELUDE AND FUGUE in C (Book 2, No. 1, from 48 Preludes and Fugues) (No. 25 in Editions in one Book) ...	...	...	...	Bach.
PRELUDE AND FUGUE in D minor (Book 2, No. 6, from 48 Preludes and Fugues) (No. 30 in Editions printed in one book) ...	...	...	...	Bach.
*PRELUDE AND FUGUE in E flat minor (or D sharp minor) (Book 2, No. 8, from 48 Preludes and Fugues) (No. 32 in Editions printed in one book) ...	...	...	...	Bach.
*PRELUDE AND FUGUE in A flat (Book 2, No. 17, from 48 Preludes and Fugues) (No. 41 in Editions printed in one book) ...	...	...	...	Bach.
PRELUDE AND FUGUE in D (No. 2, Op. 35) ...	...	...	...	Mendelssohn.
FUGUE in E flat (No. 111, 828, Ricordi) ...	...	...	...	Porpora.
CAPRICE AND FUGUE in D minor (Bosworth) ...	...	...	...	W. Friedemann Bach.
*PRELUDE AND FUGUE in D minor (Op. 62) ...	...	...	...	Glazounow.
*FUGUE, from Variations on a Theme by Handel, in B flat (Op. 24) ...	...	...	...	Brahms.
*CHORALE AND FUGUE, from Prelude, Chorale and Fugue (Enoch) ...	...	...	...	César Franck.
*PRELUDE AND FUGUE in D major (Lengnick) ...	...	...	...	Bach-d'Albert.

LIST B.

SONATA (Op. 2, No. 3, in C) (the entire work) ...	...	...	...	Beethoven.
SONATA (Op. 26, in A flat) (the entire work) ...	...	...	...	Beethoven.
SONATA (Op. 31, No. 1, in G) (the entire work) ...	...	...	...	Beethoven.
*SONATA (Op. 57, in F minor) (the entire work) ...	...	...	...	Beethoven.
SONATA (Op. 78, in F sharp) (the entire work) ...	...	...	...	Beethoven.
*SONATA (Op. 109, in E) (the entire work) ...	...	...	...	Beethoven.
*VARIATIONS (Op. 35, in E flat) (omitting Fugue) ...	...	...	...	Beethoven.

LIST C.

*BALLADE in G minor (Op. 23) ...	...	...	...	Chopin.
*NOCTURNE in D flat (Op. 27, No. 2) ...	...	...	...	Chopin.
POLONAISE in C minor (Op. 40, No. 2) ...	...	...	...	Chopin.
MAZURKA in C sharp minor (Op. 50, No. 3) ...	...	...	...	Chopin.
NACHTSTÜCKE in D flat (Op. 23, No. 3) ...	...	...	...	Chopin.
*STUDY in E minor (No. 6, from Six Studies after Paganini, Op. 10) ...	...	...	...	Schumann.
ROMANCE in D minor (Op. 32, No. 3) ...	...	...	...	Schumann.
*POLONAISE No. 2 in E ...	...	...	...	Schumann.
VALE IMPROMPTU (Peters 2555) ...	...	...	...	Liszt.
*THREE ETUDES DE CONCERT (No. 1, in A flat) (Augener 8222) ...	...	...	...	Liszt.
INTERMEZZO in E minor (Op. 119, No. 2) (Lengnick) ...	...	...	...	Liszt.
*RHAPSODY in B minor (Op. 79, No. 1) (Lengnick) ...	...	...	...	Brahms.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*LIST C.—*Continued.*

IMPROMPTU in F sharp minor (Op. 12, No. 3) ...	...	Sterndale Bennett.
*STUDY in C sharp (Pauer's Gradus, No. 69) (Augener) ...	...	Alkan.
VALSE (No. 6) (Breitkopf) ...	...	Balakirew.
JAHRETSBILDER ("Herbststimmung," No. 2) ...	...	Sigurd Lie.
TROIS ESQUISSES (Op. 24) No. 1 in F ...	...	Arensky.
ZIGEUNER NOVELLE (Op. 38, No. 3) ...	...	Poldini.
PHANTASIE-ROMANCE ("We Two"), Op. 73 (Ricordi) ...	...	H. Sharpe.
PRELUDE, No. 2 in E (Novello) ...	...	Paul Corder.
STUDY in G flat (Op. 5) No. 1 (Chappell) ...	...	Sydney Rosenbloom.
*CONCERT-WALTZ (Boosey) ...	...	Arnold Bax.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A ...	16
" B ...	24
" C ...	16
Reading ...	12
Scales and Arpeggios ...	12
Fingering Typical Passages ...	8
Questions on Touch ...	12

75 marks required to pass.

Total 100

SUBJECT IV.—Playing on the Organ.

Examiners in 1911.—SIR GEORGE C. MARTIN, Mus. D. Cantuar., Hon. R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.
- To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on any of the following subjects:—

Intervals.

Time Signatures.

Marks of Expression; and

Voice Production.

- To work a Paper embracing questions on Form, as exemplified in the pieces in Lists A and B; to answer questions on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes.

- To work the paper on Rudiments of Music, &c., specified on page 4.

SUBJECT IV.—PLAYING ON THE ORGAN—*Continued.*

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will further be required to transpose the same into any key the Examiners may name, to harmonise an unfigured bass which will be dictated a bar or two at a time, to harmonise a given melody, to extemporise on a given subject, and to modulate.

The *vivà voce* and paper work portions of the examination will be the same as for other Candidates.

On entering Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

PRELUDE AND FUGUE in E minor (Book 2, Peters 241, No. 9) (Augener)	Bach.
PRELUDE AND FUGUE in B minor (Book 2, Peters 241, No. 10) (Augener)	Bach.

LIST B.

CHORAL AND VARIATIONS in E flat (Novello)	Smart.
SONATA in D flat (last two movements) (<i>Andante—Introduction and Fugue</i>) (Schott)	Rheinberger.
CHORAL SONG AND FUGUE in C (Novello)	Wesley.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Pieces	64
Transposition	16
Vocal Score Reading	16
Harmonisation of Unfigured Bass... ..	16
Harmonisation of Melody	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivà Voce</i>	12
Organ Form and Teaching Paper	16

150 marks required to pass.

Total 200

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1911.—F. CORDER, F.R.A.M.; and two of the following:—ALFRED KASTNER; JOSEPH BLÁHA, Hon. R.A.M.; HANS WESSELY, Hon. R.A.M.; LOUIS ZIMMERMANN, Hon. R.A.M.; A. PEZZE, Hon. R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; G. A. CLINTON, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORS DORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT.

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each. Candidates will not be assigned to Class A or C unless they perform at least one of their selected pieces from memory. Candidates who, in a previous examination, have been successful in either Class B or C will be required to undergo the whole of the Examination (except paper work) should they enter for the purpose of passing in Class A.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will also be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music, &c., specified on page 4.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 22.

FOR THE VIOLIN.

LIST A.

SONATA No. 6 in A major (Op. 30, No. 1) (Allegro and Allegretto con Variazioni)	Beethoven.
SONATA No. 15 in B flat (the whole work)	Mozart.
SONATA IN A (Op. 7) (first movement only)	Paul Juon.

LIST B.

ROMANCE in A minor (Op. 42) (Lengnick)	Bruch.
CONCERTO No. 4 in D minor (first and second movements)	Vieuxtemps.
CONCERTO in E flat major (first and second movements)	Mozart.
CONCERTO No. 7 in A minor (first and last movements) (Peters 1095c)	Rode.

LIST C.

ÉTUDE in E flat (No. 35) (Marche) (42 Etudes) (Peters 284)	Kreutzer.
CAPRICE No. 24 in D minor (24 Caprices) (Peters 281)	Rode.
ÉTUDE No. 1 in G minor (20 Etudes, Op. 73)	Dancla.

Candidates in this instrument will be asked questions on the fingering of selected passages on the violin, to play at first sight, to transpose (a semitone

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major, melodic and harmonic minor scales (three octaves) to be played both with detached and slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

D and E flat major, melodic and harmonic minor scales in thirds, in sixths and in octaves, to be played with separate bowing (two octaves).

Chromatic scales beginning on G, A, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished seventh in three octaves, to be played both with detached and slurred bowing.

FOR THE VIOLONCELLO.

LIST A.

SONATA in A minor (first movement), Op. 36 (Peters 2157)...	...	...	Grieg.
SONATA in E minor (first movement) (Lengnick) ...	...	...	Brahms.
INTRODUCTION AND POLONAISE in C, Op. 3 (Franchomme Edition)	...	...	Chopin.

LIST B.

CONCERTO in G, Op. 59 (the whole work) ...	...	...	...	Popper.
CONCERTSTÜCK in D, Op. 12 (the whole work)...	...	...	...	Dohnányi.
CONCERTO in D minor (last movement) ...	...	...	...	Piatti.

LIST C.

Nos. 1 in F and 6 in G from 21 Exercises (André Edition) ...	...	...	Dupont.
No. 6, from SIX ÉTUDES (Schott & Co.) ...	...	...	E. de Munch.

Candidates will be required to play at first sight, to transpose (a semitone and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major, melodic and harmonic minor scales (three octaves) in detached and slurred bowing. Chromatic scales on A, B, F (three octaves) in legato bowing ; also E and F major in thirds, sixths, and octaves in separate bows (two octaves) ; arpeggios of major and minor common chords and dominant and diminished sevenths in three octaves.

The marks obtainable in this subject (with the exception of Harp Playing) are as follows :—

	Maximum Marks.
List A ...	12
" B ...	12
" C ...	12
Technique (including Scales and Arpeggios) ...	16
Intonation ...	12
Tone ...	12
Style, Phrasing ...	8
Vivá Voce Questions on Form ...	12
Reading ...	8
Transposing ...	8

75 marks required to pass.

Total 100

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

FOR THE HARP.

LIST A.

EN BATEAU (Durand)	Debussy-Renié.
PIECE in G (Durand)	Bach-Renié.
GRANDE SONATE (Zimmermann) (first and second movements) ...	F. J. Dizi.

LIST B.

FANTASIE (Durand) (Op. 95)	S. Saëns.
NORDISCHE BALLADE (Op. 33) (cuts allowed) (Simon, Berlin) ...	Poenitz.
VALE DE CONCERT (Chapelier, Paris)	Hasselmans.

LIST C.

STUDY No. 4 (from 8 Studies) (Zimmermann)	Posse.
STUDY No. 7 (from 12 Studies in the brilliant style) (Merseburger)	Schüëcker.
STUDY No. 2 (from 10 Studies) (Breitkopf & Haertel)	Kastner.

Candidates will be required to play at first sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major, melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*; to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.
List A	16
" B	16
" C	16
Technique	16
Tone	12
Style, Phrasing	12
Reading	} 12
Transposing	
Total	100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

SUBJECT VI.*—Band-Mastership.

Examiners in 1911.—F. CORDER, F.R.A.M.; Lieut. J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.; and R. NEVILLE FLUX, F.R.A.M.

Candidates, on entering their names, must submit an arrangement of—

(I.) Schumann's Overture "Genoveva" as far as the end of page 46, miniature score (Donajowski) in the original key. This is to be scored for Full Military Band, including four Saxophones (B flat Soprano, E flat Alto, B flat Tenor, and E flat Baritone, all written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef).

Also,

(II.) Mendelssohn's Song without Words, No. 44, for a Small Band of not more than twelve Wind Instruments. To be transposed from D major to E flat major.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony,[†] and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice, and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

† It is essential to success in this examination that pass marks be obtained in the Harmony Section.

SUBJECT VI.—BAND-MASTERSHIP—*Continued.*

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.					
Harmony	...	...	...	...	...	50
Scoring	...	...	...	...	...	50
<i>Vivâ Voce</i>	...	...	...	...	...	100
Total						200

150 marks required to pass.

SUBJECT VIa.*—Theatrical Conductorship.

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of Schumann's Overture "Genoveva" as far as the end of page 46, miniature score (Donajowski) in the original key. This is to be scored for a Band consisting of one Flute, one Oboe, two Clarinets, one Bassoon, two Cornets, one B flat Trombone, Drums, three First Violins, two Second Violins, one Viola, one Violoncello, and one Bass, also Mendelssohn's Song without Words, No. 47 for Septet Band.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony,† and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

† It is essential to success in this examination that pass marks be obtained in the Harmony section.

SUBJECT VIA.—THEATRICAL CONDUCTORSHIP—*Continued.*

The marks obtainable in this subject are allotted as follows:—

							Maximum Marks.
Harmony	...	...	...	...	...	...	50
Scoring	...	...	...	...	...	...	50
Vivâ Voce	...	...	...	...	...	...	100
Total							200

150 marks required to pass.

By order of the Committee of Management,

F. W. RENAUT, *Secretary.*

Among others, the following Books will be found useful:—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—*"Elements of Music,"* F. W. Davenport; *"Introduction to the Elements of Music,"* F. Niecks; *"Harmony,"* Stainer (Primer No. 8, Novello); *"Harmony,"* Prout; *"Practical Harmony,"* Stewart Macpherson.

SINGING—*"Hints on Singing,"* Manuel Garcia (Ascherberg); *"Singing,"* Randegger (Primer No. 5, Novello); *"Grammar of Elocution,"* Millard (Longmans).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from *"Form in Music,"* Stewart Macpherson (J. Williams, Ltd.); on Touch, from *"First Principles of Pianoforte Playing,"* Tobias Matthay (Longmans); on Fingering, from *"Exercises for Fingering,"* by Carlo Albanesi (Ricordi); and on Phrasing from *"Exercises on Phrasing in Pianoforte Playing,"* J. B. McEwen (Ricordi). No book on Teaching can be recommended, as the questions are set with a view to elicit the practical knowledge of the candidate derived from personal experience.

VIOLIN—For scales and arpeggios, Wessely's *Scale Manual* (Augener).

VIOLONCELLO—For scales and arpeggios, Whitehouse and Tabb's *Scale and Arpeggio Album* (Schott & Co.).

Licentiates of the Royal Academy of Music.

(A list of the names of persons who have been successful in passing the METROPOLITAN EXAMINATION for LICENTIATESHIP previous to March, 1911, is published separately, and will be sent on application to the Secretary.)

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED 31ST MARCH, 1911.

1872.

THE METROPOLITAN EXAMINATION

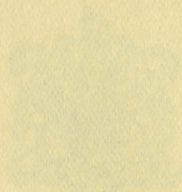
SYLLABUS

OF THE

METROPOLITAN EXAMINATION

(1) September, 1872

(2) December, 1872-January, 1873



Royal Academy of Music

THE ROYAL ACADEMY OF MUSIC, LONDON, W.C.

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